

Student Review

BYU's ^{un}Official Magazine

volume 2, issue 16

Provo, Utah

August 1987

Restructuring

ASBYU and Administration willing to listen to Students

by William Kelly

"Students simply don't like to get involved with things they feel are futile," says John Coleman, co-chairman of the ASBYU Restructuring Committee. "Some have the impression that ASBYU is nothing more than a social club or an easy way to stuff one's resume." While admitting that past student governments may have been guilty of this, Coleman contends that the current restructuring has the potential of giving students nearly anything they could want in a student government.

Rob Daines, current ASBYU President and chairman of the Executive Structure Sub-Committee says that ASBYU is ready to conform to what the students want in student government. "We feel we are in a unique position to provide for the students things they want, things they've never had before. And the administration is right behind us on it."

This is what Coleman wanted to achieve with the open hearings that have been going on since July 16. He hopes to get as much student input about Restructuring as he can. "The proposal right now is just in skeleton form," he says. "We're waiting for the students to fill in the rest."

The open hearings have been criticized because of their lack of general student support. But as Alan Manwaring, a member of the Executive Structure Sub-Committee, says, the nature of the student body during summer term is really to blame for the meager attendance.

"It is suggested that students will act in an advisory capacity to the university administration. We like that idea very much."

*President's Council
(Jeffrey Holland, Jae Ballif,
John Stohlton)*

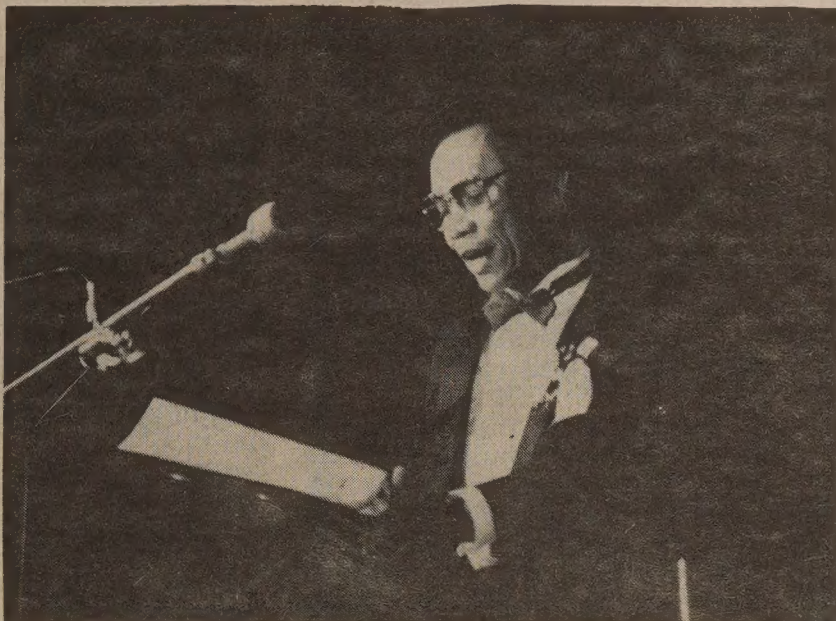
Although the summer meetings have been poorly attended, more meetings will be held in the Fall. "We don't want to put anything together to go to a [general student body] vote with until we feel the students have had a chance to voice their concerns and be heard," Coleman says.

"We could really create a strong, viable student government. But that is really up to the students," Daines admits.

This attitude is also reflected in the administration. In a memo addressed to the ASBYU Executive Council from the President's Council on February 6, 1986, the University administration states, "We are committed to your success and we believe you have a chance to make an important, even profound, impact on student life at BYU."

Part of the purpose of student government, according to the recently publicly released Restructuring Proposal, is to "serve as an advisory group to the University on student issues and concerns." It is proposed that a Student Advisory Council, similar in power and purpose to the Faculty Advisory Council, be formed with 30 or more students representing various groups on campus.

please see **Restructuring**
on back page



Dith Pran speaking on campus as part of the Freedom Festival /SR photo by Merrill Oates

Dith Pran lived through one of the worst cases of genocide in the history of man. His message is that the world needs to be aware of this tragedy that it has managed to ignore

An Interview with Dith Pran

by M. E. Oates and
J. Clarke Stevens

On June 27, 1987 Student Review interviewed Dith Pran, a survivor of the Cambodian holocaust, whose story was told in the movie *The Killing Fields*. Haing S. Ngor, the actor who portrayed Dith Pran in the movie, won an Academy Award for the role.

Dith Pran was in Provo to receive the Freedom Award as a part of the celebration of *America's Freedom Festival at Provo*. He also delivered a short speech at the Awards Gala banquet.

Dith Pran opened his speech by describing the peaceful nature of the Cambodian people. "Cambodia used to be a land of peace. Its people were neither very rich nor very poor." He spoke of the prosperity they had enjoyed and of their

"friendly, gentle, and religious" nature as a people. Much of that changed when the war in neighboring Vietnam spilled across its borders in 1970. After five years the communist-supported Khmer Rouge took control of Cambodia.

Dith Pran had thought that this would mean the end of the killing. "I was very excited, and so were many other Cambodians." But within hours the Khmer Rouge began to empty the city and move everyone into the countryside. "I was shocked. They looted people's houses, arresting, torturing, and killing many of the people, including babies, the elderly, and religious people." Their aim was to build a new society, but in doing so they entirely destroyed all that had existed before. The Khmer Rouge systematically starved to death and massacred one to two million people, nearly one half of the Cambodian

people.

Dith Pran reminded us of other holocausts the world has seen. "First, seventy-two years ago it happened to the Armenian people. Twenty-five years later it happened to the Jews. The world thought it would never happen again, but it did; it happened to the Cambodian people." The message of Dith Pran is that the world needs to be aware of this great tragedy that it has managed to ignore.

During the time of the U.S. bombing of, and subsequent withdrawal from, Vietnam and Cambodia, Dith Pran worked with Sydney Schanberg of the New York Times as a reporter and translator. His family left the country when the Americans were evacuated, but he chose to

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CAMPUS LIFE



Do you have the
courage to dress
like a man?

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EDITORIAL PAGE



Amnesty
International
in Provo

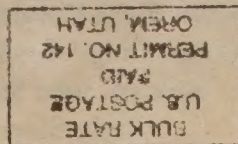
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ARTS & ENTERTAINMENT



Kubrick's *Full
Metal Jacket*
Reviewed

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Student Review

volume 2 issue 17

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Interview from front page

remain and continue working with Sydney.

After the Khmer Rouge took control, Dith Pran was unable to escape. He spent the next four and a half years laboring in a rural commune. "[They gave us] only a little bit of soup to eat, and some days they gave us nothing at all. I had to eat anything I could in order to live, like leaves, rats, snakes, grasshoppers... and other things." Pran finally got away and made the four day trek to the refugee camps on the Thai-Cambodian Border. Of the twelve people that he travelled with, only ten made it alive. He estimates that because of land mines and disease, at least twenty percent of those who tried to escape to the border area never made it. Dith Pran was more fortunate than most. After making it to the refugee camps he was able, with the help of his friend Sydney Schanberg, to come to the United States. He has since obtained U.S. citizenship and is now working as a photographer and lecturer for the New York Times.

The story of Dith Pran's life and the tragedy of his country have since been documented in the movie *The Killing Fields*. He commented briefly on the film. "Sydney and myself are satisfied with the movie." In telling about the movie's realistic depiction of the situation in Cambodia, he noted that the violence had to be toned down in order for people to accept it. "The movie is accurate, but it shows less violence than there really was. Westerners have never been through such terrifying events. If the violence and blood were shown as they were in reality people could not watch it. In order to get this important message out we had to minimize all the brutalities and violence."

In his interview with Student Review, Dith Pran commented on his impression of America. "I had always thought that America was a rich and strong country, but I didn't know that you had so much." Dith Pran expressed his amazement at the architectural and technological wonders that he found here: the tall buildings, the underground subway tunnels and especially the "magic banking card." "You can get money without even having to talk to people!" He also noted with amusement how Americans make such a big thing about the 100th or 150th anniversary of a bridge or a statue, while in his country there are temples nearly a thousand years old.

Freedoms

Dith Pran has been impressed not only by our material achievements, but by a people who seem willing to care for and help each other. "Americans offer shelter, food and clothing to the homeless. I have found a home here." Though he complimented America on its freedom, he noted that at times Americans worship their freedoms to excess. They draw unfounded parallels between what are the important basic freedoms and what is simply American lifestyle.

"Americans and politicians do not understand the culture of countries in the third world. They want them to become like America. They should understand that the third world policy and the third world culture are different."

He reminded us that the people of the third world need our help, but that we must remember to respect their background and values and not try to impose ours upon them. We too often expect them to accept American standards of freedom and the capitalist system. "It is too hard for them to change," he said. Often our expectations of them conflict with their traditions and values. Dith Pran feels that it is important to make a distinction, which sometimes we do not, between the freedoms which are necessary for existence and happiness, and what is merely convenience. It is important to guarantee those basic

"I had always thought that America was a rich and strong country, but I didn't know that you had so much."

-Dith Pran

rights to which everyone is entitled, but we should not force them to accept a Western-type social or economic system that they do not need or want.

In contrasting his Cambodian upbringing with the time he has spent in America, he commented, "This country is more free than I need. Sometimes I think it is too convenient here. I get spoiled from life being so easy here."

Responsibility

Dith Pran is now an American citizen and very proud to be one. However, he wishes that this country and its people would take a more active role in working to help the people of Southeast Asia. "The United States lost face in Vietnam, but since it is a powerful country it needs to help as a mediator and bring the different parties together to resolve the problems there. We don't need guns. It is with the power of guns that the Vietnamese Communists came in and took control of our country. We don't believe in fighting. We need your help to bring peace to the country and return the freedoms that the people had before."

In expressing his concern that Americans do not really understand what has happened in his country, he related his feeling that "many people are so tuned into capitalism that they lose feeling for their neighbors." When his son told friends about the

number of people who had died in Cambodia, they seemed unimpressed. But, when he compared it to money, like losing two to three million dollars, they were extremely shocked and regretful."

Though the Khmer Rouge has been the direct cause of the suffering in Cambodia, Dith Pran states, "We are all to blame. We all have to take responsibility for the Cambodian genocide." He suggested that the U.S. should take an active role as a mediator, bringing together other countries of influence in the area, such as the USSR and China, and working to bring peace to Cambodia. Dith Pran believes that the U.S. should bring the Khmer Rouge to the World Court, to make them accountable for, and make the world aware of, what they have done. It would also send a message to other countries that such atrocities will not be ignored.

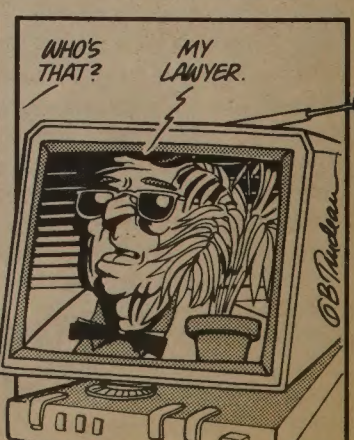
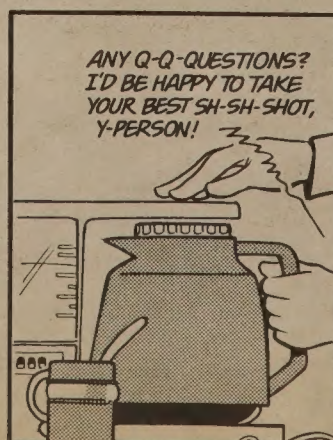
Dith Pran closed his speech, "I would like to express my gratitude to the people of America, and to the United States government, which allows immigrants and refugees, like myself, to live in this wonderful land." As he spoke with Student Review he also expressed his appreciation for the humanitarian aid that Americans have provided in the refugee camps and the assistance they have given Southeast Asians who have come here. But he reminded us that we need to do more.

Since the movie *The Killing Fields* was released, Dith Pran has traveled around the world in order to share his story. Pran is a man motivated both by a burning desire to let the world know what has happened in his country, and also by the urgent need to help those who have suffered. He feels that it is vital that the world be aware that "The Killing Fields" is still going on around the clock and around the world, especially in the third world countries." In addition to the situation in Cambodia, he specifically mentioned the wars in Lebanon, Afghanistan, Central America, Iran, and Iraq, where "people are still bleeding and suffering. Refugees are still fleeing for their lives."

Dith Pran expressed hope that people would understand the message of the movie *The Killing Fields*, which he describes as a "story of people struggling to survive from a barbaric government, and a story of friendship between two different nationalities and cultures." Its implications go deeper for all of us who care to pay attention—that all people need to be guaranteed basic rights and that there are universal ties of friendship and brotherhood that exist between all men. For a man who claims to be neither "a hero nor a politician, [but merely] a survivor of the Cambodian holocaust," Dith Pran has a message that is timely and vital for all of us.

Special thanks to the Provo city Mayor's office for their cooperation. Also thanks to Mike Montrose for some of the information contained in this article.

Doonesbury



BY GARRY TRUDEAU

Socialist Summer Camp

by Robert Raleigh

It's summer time: the livin' is easy, the fish are jumpin', the cotton is high (some-where), and it's time for some exploring. Not the go-find-a-new-continent-and-kill-all-the-natives kind, but the go-out-and-discover-life kind. Exploring takes in all kinds of things: new places, from Wallburg to Singapore, new friends, summer romances, good books, new ways of looking at old things, and all manner of shenanigans and tomfoolery.

One of my explorations this summer took me to a little bookstore in Salt Lake City for Socialist Summer School. This isn't somewhere you send your kids to perform dialectic pranks and live in communal tents. It's a place where aspiring socialists go to learn about the doctrines of Marxism, and how they're applied in 1987.

A long haired friend of mine tipped me off about the school. He got his information from a flyer in the Cosmic Aeroplane book and record store (a major counter-culture hang-out in Salt Lake City).

The flyer had a cartoon on the front of a Central American revolutionary sitting in a jungle reading Marx. The sponsors of the school were the Young Socialist Alliance (YSA) and the Socialist Workers Party (SWP).

I was a little nervous about attending the school. I've discussed communism in classes for a few minutes. I've read *about* it but have read very little of the actual Marxist canon. I have never met anyone who actually professed to be a communist. Nevertheless, my friends and I had sagely explained to each other the failures of communist theory and practice. Admittedly, my leftist credentials are not very impressive.

My long haired friend's credentials are much better. He speaks Russian and spent four months studying in Moscow. He met revolutionaries from all over the world, and still gets mail from places like Czechoslovakia and Cuba. He probably has a file with the FBI. I felt more confident attending with him.

We both wore our Mexican huaraches to blend in a little. The meeting was in Pathfinder Books, a small bookstore on the third floor of a red brick building on State Street. The walls were old and scarred. The stairs were steep and narrow and groaned when we walked up them. The air was heavy with oppression—it was prime breeding ground for revolutionary sentiment. The bookstore shelves were lined with titles like *Nicaragua*, *A People's Revolution*, *Cuba Today*, *Fidel on Religion*, and *Lenin Speaks*.

We were met at the top of the stairs by two modern revolutionaries in blue jeans, t-shirts, and sandals. They were smoking cigarettes in the hall, and greeted us warmly. We went into the bookstore and sat down on the front row of the twenty-some-odd folding

metal chairs. People came up to greet us and make small talk. Everyone was fairly calm, and no one ever suggested wanton acts of murder or sedition, except for one suggestion to take over the power plant which no one took too seriously.

Naturally, some of the people were a little surprised to discover we were BYU students. They made jokes about it. One woman was introduced to us as a BYU alumna, which she admitted reluctantly, assuring us it had been a long time ago.

A thick-chested man named Joe came up and introduced himself to us before the class started, spilling his coffee on my friend's foot. He was especially friendly. He was wearing shorts and a tank top that revealed a very hairy chest and back. He had a plastic digital watch safety pinned to the front of his shirt—the strap was broken. Joe was the person who suggested taking over the power plant.

The first part of the class consisted of a recapitulation of the ideas presented in the Communist Mani-

festo. The speaker was a steel worker, a labor activist and a member of the SWP in Pennsylvania. She mainly read from the Manifesto itself, occasionally inserting a comment of her own.

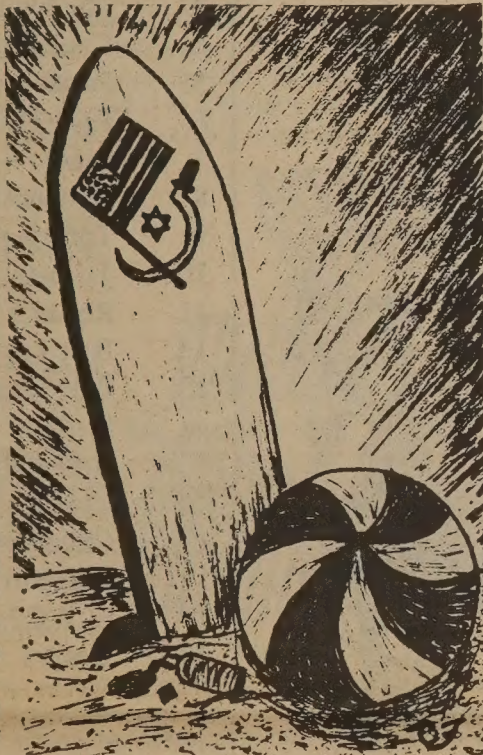
The question and answer session afterward was more informative, at least for me. Several people made enthusiastic speeches, including Joe, who paced around the edges of the room as he spoke. A few surprising items came out during the session. One speaker suggested that the Soviet Union had a perfect system but the majority held up Cuba as the preferred model of socialism. Nicaragua also fared well in the discussion.

As might be expected, the United States was denounced as a greedy, imperialistic power. The suggested method of change in the U.S., however, was to inform and educate people about the evils of capitalism, so that they would choose to change the system.

Afterward, we signed up on a mailing list, bought a socialist newspaper, and talked to more people. The fee for the class and the 75 cents for the newspaper were voluntary contributions, of course—you can't turn away revolutionaries for being too poor. Some Latin girls offered to show us slides from Nicaragua when they found out we both speak Spanish.

I admit that after the class I did not know much more about communism, but I did enjoy meeting the people. They were friendly, and sincere about wanting to help people in bad circumstances.

The friend who accompanied me to the class said that his experience in Moscow was similar because it raised a lot more questions than it answered. That's how it seems to go with exploring but that's the fun of it. After all, we've got nothing to lose but our bourgeois inhibitions.



SR art by Cella Fishe

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CAMPUS LIFE

Stand Up and Dress Like A Man

by Bryan Kubarycz

Alexander wore one when he conquered the Moghul hoards, Plato wore one when he wrote *The Republic*, Joseph lost his to Potifar's wife, Ghandi wore one on the cover of *Time*. Call it what you will—mu-mu, toga, tunic, kilt, the skirt has been with us a long time. In fact, the only clothing that possibly predates it is the loin-cloth or the fig leaf. Yes, the skirt is an article of apparel truly to be venerated.

Throughout history the great men (and women) who shaped history girded their loins with a skirt. Yet over the last several years a certain radical faction has arisen, a group of people that for some reason always has to be different, a group that in brazen disregard of all sense of tradition, precedent, and good taste has attempted to suppress the use of the skirt, claiming it to be an unmanly fashion. Darkness is upon us.

Before I continue, I must admit that for the space of many years I too was deceived by the fair words of those who would seek to deprive men of their right to wear manly clothing. Yes, for many years I lived under the false impression that for a man to step into a skirt was even more shocking than a man stepping into a women's restroom. Oh, I had seen photos of Scots running around in their kilts. I had even seen the Prince of Wales wearing one of those crazy things and wondered why they let a funny looking guy in a dress live off their hard-earned pounds. But of course at that time I didn't see the folly of my ways.

Not until I was 19 did I, under the premise of making a unique fashion statement, first venture into the world of true masculine attire. I assumed a habit that would change my life.

Not only did I discover a new realm in haute couture, I found (and our women readers will undoubtedly already know this) that skirts are cooler than pants in the summer, and in the winter a skirt over pants is downright cozy. Skirts are more comfortable than pants and allow more freedom of movement. Practicality alone demands that every



SR art by Bryan Kubarycz

man own at least one summer and one winter skirt.

Still, as I have already mentioned there are those who would defy both tradition and practicality and reject the concept of a man wearing a skirt.

There are those that scoff and jeer at a man bold enough to dress like a man. In addition to the usual cat-calls and general street-hassle that you seem to attract upon donning a skirt, you become the unhappy victim of the radical mentality when you try to enter a local restaurant or dance establishment.

The standing policy at one local disco watering-hole is that "fashion extremes" are not allowed. Wonderful. So what does that

have to do with skirts? Apparently everything. Believe it or not, in their minds, for some reason the noble skirt seems to fall into the category of "fashion extremes". If you're a guy wearing one they won't let you in. What next? Will they deny admission to those wearing neckties? These are troubled times indeed.

Still, I choose not to fear. The Truth has outweathered the dark clouds before. Societies will rise up and crumble. Discotheques will have their genesis and then spin their last groove. But the mighty skirt will live on. It will live on in history. It will live on in the hearts of those who can remember an older, better day. And it will live on on the few who still dare to stand up and dress like a man.

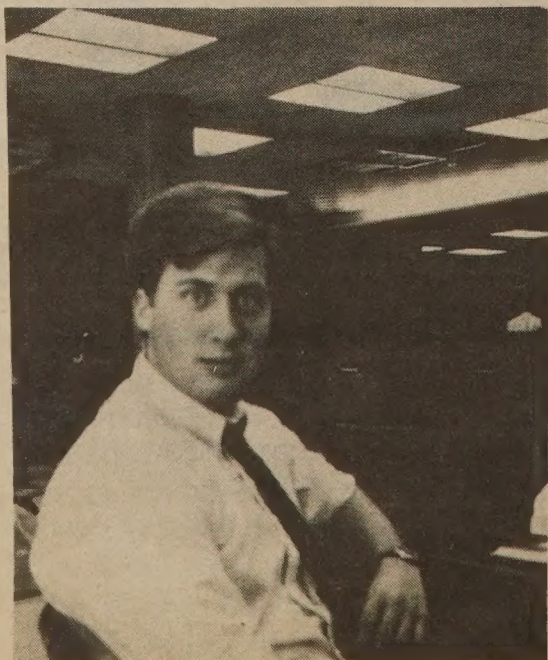
Top 20

1. Diva
2. Road trips
3. The Ivy League
4. Graduation
5. Pasta
6. Pastries
7. Peace
8. National Parks
9. Thrifting
10. The new Bond
11. Red hair
12. Blue eyes
13. Belly dancing
14. Prayer
15. Art exhibits
16. Utah Shakespeare Festival
17. Children's books
18. Going to Portland
19. ELWC Info Booth
20. Sleep

Bottom 10

The bombing of Dresden, the burning of Atlanta, cars without air conditioning, car stereos without speakers, catastrophic insurance, forgeries, not sleeping, Pell grant verification, silent movies at the Varsity, the WAC.

If you have any suggestions for the year-end "Top 50," write or call the Review.



Candid Photo

"Surprised in the Library"

Coming Aug. 25:
A Year in
Review

The Holy Feast

by Timothy Liu

What would an airport be without Hare Krishnas roaming the concourse? Ever wonder what they eat? The newly opened Govinda's Buffet on 260 N. University Ave. has the answer.

Govinda means "One who gives pleasure to the senses," and that's exactly what proprietor Peter Corbett wants to provide. He joined the Krishnas at San Francisco in 1973 and adopted a new name: Vatsala Dahs (Affectionate Servant).

Why did Corbett/Vatsala Dahs come to Utah Valley? Peter believes in the doctrine of renunciation: God owns everything, so everything we do should be for God's pleasure. He, his wife Shashi Dahsi (Moon Servant), and their three children came to Utah to help build the Krishna Temple in Spansih Fork, home of their radio station (KHQM 1480AM). Weekly Sunday feasts are held at "the house," all for the glory of Krishna.

Peter opened his restaurant to simply glorify God: "When someone eats food offered to God, they are spiritually benefited whether they know it or not." He owns the only "pure vegetarian restaraunt" in the state of Utah (as far as he knows).

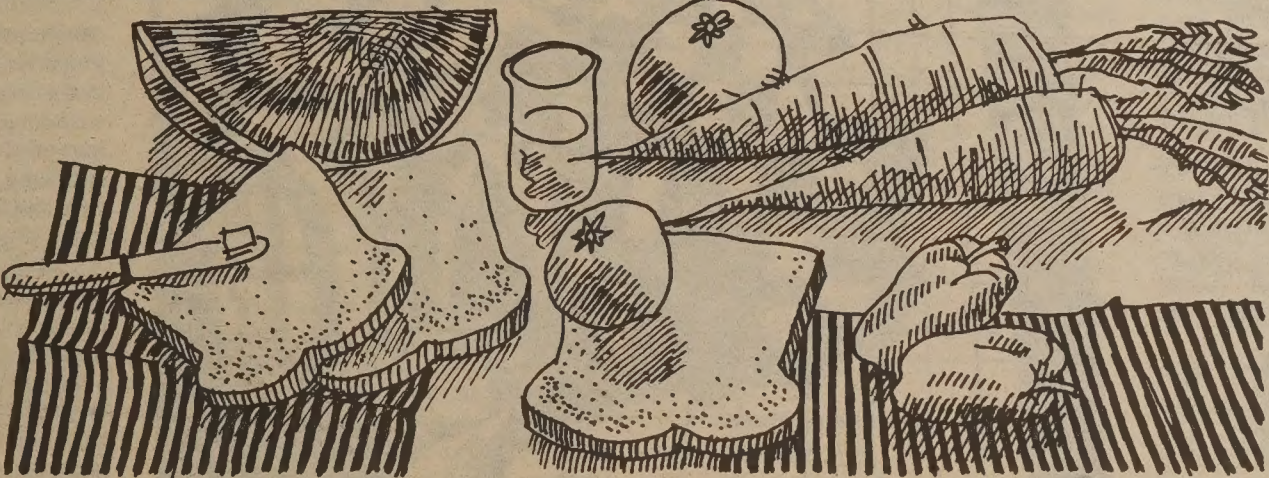
I asked him what was considered "pure." Peter said eggs are out because they are potential chickens. One egg has the cholesterol content of half a pound of butter, and people only eat them because they are a quick cooking convenience-food. Eggs are actually "secreted female waste."

To my surprise, he emphatically defended milk as a staple—a whole food. He told me how the Yogis of India live entirely on milk for sustenance, drinking it through their nose. Part of their renunciation is to deny themselves of their senses, including taste.

Mormons, too, should be vegetarians, according to

Corbett. He refered me to Section 89. I asked him if Mormons were saved. He told me that Krishnas are not sectarian: any religion is bona fide if it brings one to his full potential to love God. Those who don't love God enough must be reincarnated. He informed me that Ben Franklin was both a vegetarian and a reincarnationist.

The table where we were sitting was handcarved by Peter himself and comfortably seats four. His associate, Karuna Dahs (Compassionate Servant), painted all the signs. The pastel walls within invite relaxation, and the booths are intimately partitioned. Govinda's does not yet have banquet facilities, so smaller parties are ideal.



Dinner is served between 5 p.m. and 9 p.m. The cost is \$4.95 (children 40¢ per year to the age of 12) for a buffet that includes an entree, pakora (breaded cauliflower) with tomato chutney, subji (cooked vegetables), basmati (Indian rice—very aromatic), bread, soup, and salad bar.

The dinner menu is changed daily, with entrees including Broccoli Cauliflower Quiche, Spinach Lasagna, Egg Plant Parmesan, Cheese Enchiladas, and Nut Loaf (a vegetarian's meat loaf.) There are two soups of the day, featuring Dhal, an Indian split-pea soup (which I did not particularly care for, yet

it's "a favorite" according to Corbett.)

Iced water and exotic teas (the peppermint is wonderfully refreshing) are included with the buffet. Other beverages are served for an additional cost: whole milk (bring your own nose straw), fruit juice, Hansen's Natural Soda and Crystal Spring Water.

If you're trying to decide whether or not to make a pig (or egg plant) of yourself, Govinda's also offers dessert, which are not included in the buffet. I didn't try their cheesecake, but their honey ice cream is fabulous. Whether you order vanilla, peach, carob, or strawberry, your tastebuds are in for a sublime treat.

For those on modest student budgets, Govinda's also offers a lunch buffet for \$3.50. The dinner entree is not included.

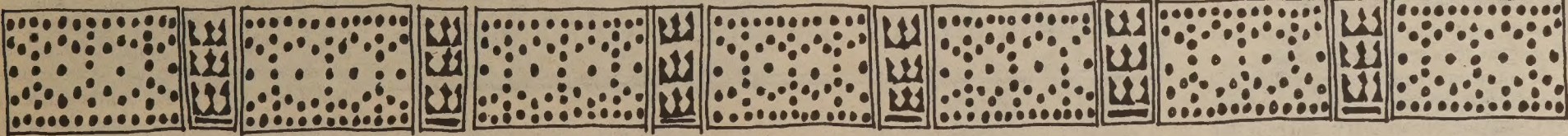
For those on a modest diet, sandwiches are also served during the lunch hour, between 11:00 a.m. and 3:00 p.m. Try the Bheema Burger, Grilled Tofu, or Happy Untuna, all under \$2.50.

Occasionally, Corbett has seen his sandwich customers nibbling at the lunch buffet out of curiosity. He is too polite to embarrass his patrons, so please maintain your integrity and pay for what you eat.

On your way out, you will notice a few books by the cash register. They are not for sale but are yours for a donation.

Provo has much to offer. If your summer is turning somewhat mundane, you could shave your head and sport a sikh (a pony-tail banner for God). If not, give Govinda's a try. You'll go away chanting, "Hare Krishna, Hare Krishna, Hare Hare Krishna."

This is Tim's first article. He's ethnic.



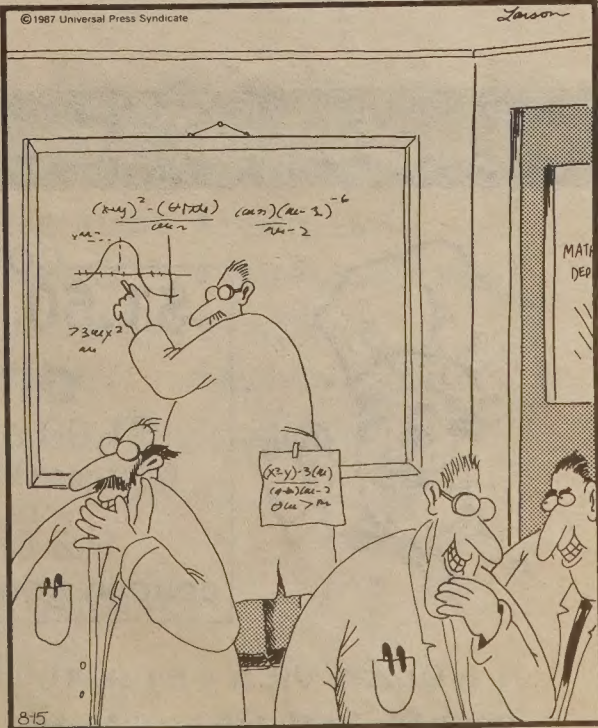
THE FAR SIDE



How bears relax



Just as Dale entered the clearing and discovered, standing together, the Loch Ness monster, Bigfoot and Jackie Onassis, his camera jammed.



By GARY LARSON

Plagued by the Past

by Christian Asplund

It seems to me, and I think many faculty, administrators and students would agree, that BYU is at a pivotal point in its destiny. We who are concerned about our public image recognize that the university is finally gaining some recognition in the world. Visitors are constantly impressed with the well kept grounds, the carefully groomed student body and the up to date architecture on campus. At this pivotal point, there is only one thing that keeps BYU from really launching into the space age.

We are very heartened by recent proposals to build new facilities, such as underground parking and additions to the Bean Museum and the HFAC. At the same time, we have to wonder about recent efforts to restore such structures as the Maeser and Brimhall buildings.

Certainly the idea is noble, and the Maeser Building looks fine enough, but one wonders if all that money could not have been better spent building new, more modern buildings, much like the N. Eldon Tanner building. Such a building says so much more to the world about our real goals.

Which brings me to the problem I mentioned earlier. Yes, one thing holds us back from our bright and brilliant destiny. The Academy Buildings. They stand there in South Provo, black and crumbling like an old pair of mission shoes.

When I have occasion to drive south on University Avenue, I am assaulted by the sight of it. I always get the same feelings; the kind of sick feelings you get when you are looking through old photographs or letters that you can't discard. I also feel a sort of embarrassment about our somewhat primitive pioneer ancestors. You can see it in the tacky circular windows, the big porches, the useless courtyard effect, and the dates posted on top of each building: "1891," "1903," and so on, as if they felt they were building some sort of monument to posterity or something.

As long as those buildings are still standing we will keep being reminded of a chapter in BYU and Utah history that would be better forgotten. They had such a naive conception of what a university is all about, while we



SR art by Stephanie Allen

have made so many advances since then that I think we need to put the past behind us. There are just too many ugly memories in

and the school being subsequently shifted all over the place and housed in mostly rented spaces; memories of teachers being

One thing holds us back from our bright and brilliant destiny: The Academy Buildings.

with no shoes. As long as that building stands, those memories will egg at us like musty voices from the floorboards something I'm sure none of us finds pleasant.

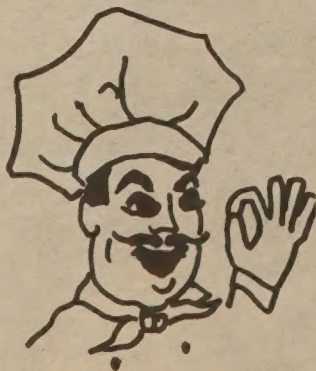
As long as the Academy stands, visitors will be reminded of how Mormon we were, how peculiar we once were as a people. If we want to be approved by the world, as a church, as a people, and as a university, we need to get rid of images of Mormonness. Otherwise, who is going to take us seriously? If we continue to be plagued by the past, how can we fulfil our destiny for the future?

We appreciate the recent youth conference's quixotic attempt to clean up the property. Proposals to convert the Academy into a library or home for the elderly are likewise doomed. I have even heard some ridiculous idea that BYU should put back the Academy, restore it with "Excellence" monies, and use it for some of the projects BYU has been planning recently.

Well, I actually do feel that BYU should buy it back. In fact, I feel it is the University's responsibility to do so. It was a mistake to sell it in the first place; an understandable one, but a mistake nonetheless. BYU now needs to take the initiative and get rid of this eyesore once and for all. Although certainly not a profitable undertaking, BYU seems to be the only group who has the courage and commitment to principle to do such a thing. Once the old buildings are razed the property would not be too difficult to sell to developers. Although it is a little to the south, it would surely prove to be a fairly attractive site for some of the fine condominiums that we are happy to see in Provo.

So I appeal to BYU. I appeal to its sense of spirit, its sense of destiny. I appeal to the vision of those in administrative positions. Let us fulfill BYU's destiny. Let it be reflected in our buildings. Let our campus continue to ascend temple hill, and let us throw the refuse behind us. As we do this, we will draw closer to that building that represents our architectural ideal, the uniquely modern temple that we face. Can we aspire to anything greater?

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A Poor Man's Guide to New York

by Spencer Dixon

New York—Broadway, Wall Street, Park Avenue, Lady Liberty, the Times, the Yankees, the Mets, Trump Tower, Central Park, the UN, the World Trade Center and thirteen million of the strangest people you will ever meet.

If you've never been to the Big Apple, this should be the summer you do. Get away before graduation; take a week off of school if necessary. This is the time, especially if you're still single. Remember, married students usually spend their money on such luxuries as "Pampers" and the dollar movie. Besides, air fares are as low as they've ever been \$190 and less roundtrip; call a travel agent for free advice). So, unless you're satisfied seeing New York through Michael J. Fox's eyes, listen up and take note on how to do a \$60 weekend in NYC.

Rule #1: Everything in NY costs money and lots of it). Some people have joked that there is actually a different exchange rate between NY and the rest of the US. Well, not quite, but this is almost true. Prices for normal goods are about 20-40% higher than most other big cities in the US.

Rule #2: Rules were made to be broken. If you're a struggling college student like I am, you've learned how to bend the rules when it comes to spending money. Bargains exist in NY but sometimes they are just a little harder to find.

Finding a cheap place to stay is one of the things that should be worked out before you

arrive. Staying with friends is the best maybe the only way to go cheap. Hotel rooms cost around \$100 a night. I stayed with the BYU Communications Department interns at Columbia University. Attending BYU gives you wonderful travel opportunities. Find a friend or FHE sister who's in the Communications Department. Have them find out

Learn how to bend the rules when it comes to spending money.

who's doing a NY internship. Mormons are notoriously kind; be kind yourself and see how far it gets you.

Another great place to stay cheap is Connecticut. Find a friendly Mormon family in Steve Young's neighborhood and take the train into the city about \$7 each way). If you're really not into inviting yourself over to someone else's home you can always stay with the missionaries or in a youth hostel. My advice: swallow your pride, be bold, check the ward directory and see who's from the East coast. Put all those years of playing the "Do-you-know-game" to work for yourself.

After lodging, eating is next on the list of importance and ironically next on the list of most expensive too). We found some great

little cafes and delis in the city. As much as you'll be tempted, stay away from the trendy places especially the Hard Rock). You can eat at Hard Rock in London when you do Study Abroad and Daddy's paying for it. A NY deli is a one of a kind experience and can be remarkably cheap. It's not that difficult to find something inexpensive if you're willing to spend some time looking.

Now you're free to see the sights and enjoy yourself. I've included a list of free or very inexpensive things I found to do amongst the skyscrapers:

Walk through Central Park daytime only). Don't forget to check out the Ghostbusters building; it's even better in person. Greenwich Village. Loads of free entertainment—Musicians, jugglers, acrobats and mimes perform daily looking for donations. Don't feel obligated to give, you're a poor college student too!

Dancing. Some of NY's hottest night clubs have free admission before 10pm. Check shops around SOHO or the Village for the printed invitations.

Times Square at night. Don't miss it; the lights are almost as good as Las Vegas.

Check out the Marriott Hotel and snack in the elegant lounge on the 27th floor just pretend you're a hotel guest).

David Letterman Show. TV shows can't charge the studio audience admission so tickets are hard to come by over a yearTM long waiting list). The better way to get tickets is to arrive early before 6 am) for standby seats. Tickets are given out at 9 am for the same day's show. Read the NY Times, Village Voice, or NY Post while waiting in line.

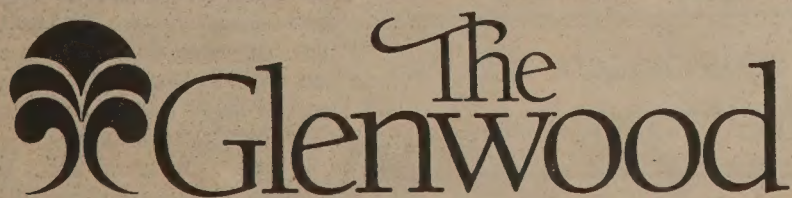
Walk down Park Avenue. Better than it sounds. Make friends with any doorman and chances are you can talk your way into a peek at a million-dollar-a-floor apartment building.

NY Mets baseball. Free, if you don't mind standing on the subway platform in right field. Otherwise upper reserved tickets are \$6.50.

Ferry to Staten Island. Only \$.25, arguably the best bargain in the city. The boat ride takes you past the Statue of Liberty and offers a great view of NY skyline especially good at dusk).

The Glenwood Social Calendar September

- | | |
|-------------|--|
| Sept. 1 | "Introducing the Glenwood" party & bar-b-que |
| Sept. 2 | KFMY pre-game tailgate party 4:00 pm |
| Sept. 3 | Movie in the Park—"The Great Mouse Detective" 10:00 pm |
| Sept. 4 & 5 | Ward opening socials |
| Sept. 12 | The Glenwood pool party 12:00 noon |
| Sept. 17 | Movie in the Park—"Monkeys go home" 10:00 pm |
| Sept. 21 | The Glenwood all complex FHE party |
| Oct. 2 | KFMY pre-game tailgate party 5:00 pm |



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EDITORIAL PAGE

Amnesty International's Provo Chapter

by Gena-Louise Edvalson

"When the first two hundred letters came, the guards gave me back my clothes. Then the next two hundred letters came, and the prison director came to see me. When the next pile of letters arrived, the director got in touch with his superior. The letters kept coming and coming: three thousand of them. The President was informed. The letters still kept arriving, and the President called the prison and told them to let me go." — A released prisoner of conscience from the Dominican Republic.

It would be great to really make a difference in the world—to have your voice heard in an unjust world. But wishing seems to be as far as most of us get. Because of BYU's delicate image and its policy against chapters of national and international groups on campus, many students feel that "our hands are tied," and that there is nothing we can do.

No one said it would be easy. But if our founding fathers had waited for the bureaucratic system to lend its total support and cater to them, there may have never been an independent America.

Just as the early patriots took the first step of freeing a nation, we must now work to free the world. Our challenge is to tink in terms of becoming world citizens.

Sometimes it's hard to believe that one person can contribute anything to this long battle for freedom. One might ask, "Why would world leaders and human rights violators listen to me?" But individuals can make a difference. Letters like the ones mentioned above, come from people all around the world—people like you and me, some free, some not as free, but all concerned that every human being be granted his basic human rights.

It is time to stop wishing for freedom and start working for it.

A Provo chapter of Amnesty International, one of the largest, most successful human rights organizations in the world, was recently organized. In its first month in Provo, Amnesty International has generated outstanding interest from the community. Where Provo was once thought to be apathetic, community members are getting involved in impor-



SR art by Henry Woodbury

tant causes. Amnesty International offers members of the BYU community an effective and accessible opportunity to get involved.

Serious human rights violations go on every day in countries with different political backgrounds and varying ideologies. Amnesty International's main objective is to work for the release of prisoners of conscience—people (men, women and children) imprisoned for their beliefs, color, sex, ethnic origin, language, or religion, provided they have not used nor advocated violence. AI works toward fair and prompt trial for all political prisoners and an end to torture and executions in all cases.

Amnesty International is impartial, non-partisan and non-political. AI's standards of human rights are applied to all countries. AI does not affiliate itself with any governments, religious groups, political factions or any ideologies outside of its own organization. AI does not accept aid from any government and all money comes from private

donations.

Here's how AI works: members send letters, cards, and telegrams to government officials concerning individual prisoners. Governments rely on secrecy to carry out their violations of the UN's Universal Declaration of Human Rights, which most countries have signed. Letters from around the world put pressure on the governments to release unjustly held prisoners. Amnesty International also sponsors public meetings, vigils, and petitions, which promote awareness.

Amnesty International is successful. Last year 150 prisoners of conscience adopted by groups in the United States were released. These individual lives were spared from torture and incarceration through the efforts of AI members in the United States alone. There are over 500,000 AI members in over 150 countries worldwide working for the same purpose. In its twenty-five years of existence, AI has worked on behalf of 25,000 people.

"The only daylight that entered my cell was through a small opening at the top of one wall. One day the door to my cell opened, and the guard tossed in a crumpled piece of paper. It said simply, 'Constantino, do not be discouraged; we know you are alive.' It was signed 'Monica,' and had the Amnesty International candle on it. These words saved my life and my sanity." These are the grateful words of a Latin American prisoner of conscience, now free.

Our apathy condemns us. If we don't respond to the cry for help, we shoulder the responsibility for the suffering of many. If we do not take the initiative and time to help our world neighbors, we in reality are aiding their tormentors.

Our actions can free people's lives. With our individual, peaceful opposition we can draw attention to the human rights violators—something they are desperately trying to avoid. More importantly, we can use our freedom to help free the world.

(Gena is the organizer of the newly established Provo chapter of Amnesty International. Anyone interested in more information may call 374-1935).

On Leaving Provo as a Single Man

by Greg J. Matis

Something terrible is going to happen this month: I have to leave BYU. I've put it off as long as I possibly can, but one day very soon it will all come to an end as I pack the last odds and ends into the car and leave for good. It's not that I don't want a change of pace, or that I'm not looking forward to the challenges of graduate school, or even that I mind leaving Provo. It's . . . well . . . I'm still single.

Night after lonely night I've lain awake wondering what I'll do. I just never supposed that this ugly scenario—the worst of all possible worlds for a healthy young Latter-day Saint—would confront me. After all, I've spent the greater part of the last six years here in the Mormon marriage Mecca, and I've done my share of dating with intent to mate. But it just hasn't worked and I've only myself to blame.

Most of my family and friends have been supportive these last months as the hard reality has become increasingly, depressingly clear. In empathic overtures they've tried to find out what's the matter, made last-ditch efforts at setting me up with their colleague's sister-in-law roommate friend, and then offered their condolences when neither approach worked.

You see, I'm the problem. First, I'm

maladaptive enough to think that nothing's the matter. Second, chances are I don't have a sneeze in common with the colleague's sister-in-law roommate friend. And third, I don't want, in fact I mind, their condolences. My leaving as a bachelor is neither abnormal nor unusual, and I do have things to be proud of.

I've never been divorced. Why, I've never even had an argument with my wife. I actually only spent four years going to school, and I'm leaving before my twenty-fourth birthday.

"Why not go to law school at the Y?"

My criticism concerns the odds-makers and the experts, the speculators and the spectators.

they persistently pry. "After all, BYU has a great school and . . . well . . . you are still single."

If I were doing things their way, it still wouldn't be too late spect to the Y's law school, I've a better opportunity elsewhere, and I'm not going to turn it down because I'm still . . . well . . . single. My sister graduated

from college single and was foolhardy enough to head off to New York City for law school. The Utah crowd began placing bets on the inevitability of her spinsterhood. There, isolated and alone on that concrete island, she met and married a pleasant young fellow law student whose home is fifteen minutes from our here in Utah. And he's Mormon. And he attends church and stuff too. The real upshot is that the two are happy. The odds-makers were disappointed.

At this point let me make perfectly clear that my gripe is not with the institution. I have some very good friends who have survived

ammunition, begin to ask you about the success of your efforts to bring Junior into the world, hoping for the graphic details so they won't have to spend money on a National Enquirer for their next fix.

Particularly annoying to me are the experts. These are the ones who have married, and therefore, know everything there is about meshing with that special someone. Their sole qualification? They've done it . . . once. And that, in many cases, enables them to tell me how I should do it. Forget the fact these "experts" usually went through their fair share of mismatches and disappointments along the way. It doesn't matter that they had many more failures at love than successes, as have we all. Instead, since it worked once—for them—they have the formula forever, for all of us.

Well, I obviously don't have all the answers. I don't even have the one I need. Right now, as we speak (well, as you read) they're setting the odds against me. Anyone out there have any friends, relatives, or acquaintances in Chicago? I am . . . well . . . still single.

Greg Matis, a founding editor of the Review, is . . . well . . . leaving.

A Strong Case for Apathy

by Mike Bothwell

The Iran/Contra hearings bring back fond memories of Watergate days. I don't recall much more than the nuisance of constant interruption to normal summer television programming. Watergate broke when I was thinking about baptism and comic books; these new hearings occur during my more open-minded, informed years.

At their inception I was extremely interested in national and international affairs, excited about "getting to the bottom" of the Iran/Contra affair. I was ready and willing to spend hours in front of the TV contemplating probing questions and evasive answers. Outside of my already extensive homework I was even considering thinking about the events and their implications. Nevertheless, I think I now see the intrinsic inevitability of political atheism...apathy. Even though I've made it through almost three years of BYU and still maintained my interest in the outside world, my resolve has begun to wane—I've discovered too many reasons to give into the pervasive apathetic vibes which permeate the BYU community.

The first thing I realized was that politics just weren't important to me. Frankly if given the choice between a good "creative date" or another Dan Rather synopsis of the Iran/Contra hearings I'll polish my monopoly pieces. My dating and my social life are just more immediate concerns than the possibility of a war with Iran or international political corruption.

You have to admit that raising a family, getting accepted to graduate school and in general being successful in life doesn't depend on how up on current events I was in college. It all comes down to one thing—grades. And grades mean homework. I can justify following current events for extra-credit in a political science class, but after that it's back to the books. Blame my teachers. Renunciation of extra-curricular interests is just an academic reality and must be accepted and lived with.

My second discovery was that political awareness is much too difficult. Just being aware of current events (let alone formulating intelligent opinions), requires great effort. Frankly I overexert myself as it is; to rack my brain in order to stay on top of things which are constantly changing would only accelerate my current rate of brain entropy. Each time I figure out who's running Russia they change; and keeping up on Newton's three

hundred year old laws is much easier than remembering what the African countries are calling themselves this week.

Even if I could figure current events out I couldn't do anything about them anyway. It is easier just to ignore what is going wrong; it will all go away eventually. Current political problems are like hazardous waste—if we ignore it long enough



SR art by Henry Woodbury

My dating and my social life
are just more immediate concerns
than the possibility of a war with
Iran.

it will all disappear. How many people remember Love Canal? Who cares?

In any case it doesn't take much effort to figure out that politicians, like lawyers, are mostly liars and crooks. Politicians must take a hypocritical oath before they run for office. Even many ASBYU's political people would say anything just to get a vote. Then there is a scripture somewhere that says that power corrupts absolutely so it is no surprise to anyone when a politician gets his hand caught in the cookie jar. I just don't discuss politics or religion because it just makes enemies. Why fight with potential friends over something as crass and meaningless as politics?

Any normal person would admit that its not good to make waves. After all, political activists just don't get jobs. Jane Fonda does workout videos now instead of real films because no one really wants to support her husband's political campaign. And who would hire a person from the group MOVE or one of the old Black Panthers? See no activism, hear no activism, participate in no activism, get a good job and live happily ever after. If I don't feel strongly I can't offend anyone in power. Making waves would only harm my future yuppie happiness.

Peace and freedom just aren't worth the bother. In any event, I shouldn't care about the onset of a nuclear war because it could just be the sign of the Second Coming (someone at a fireside once said that Elder McConkie mentioned that somewhere). It is religiously inevitable and we can't fight religious inevitabilities.

After pondering these insights about apathy, I realized that even if I did learn something politically important by reading the paper or watching the Iran/Contra hearings (and the Second Coming didn't happen before it was resolved), it wouldn't matter to my eternal salvation and therefore should be ignored. So I changed the channel and watched "Jeopardy."

P.O. Box 7092

Editor:

After reading Mr. Woodworth's interview with "Tatiana" in the July issue of the Student Review, I feel compelled to write in defense of Viktor Belenko, who has been gravely misrepresented by this newspaper. (Did Mr. Woodworth or anyone on the Student Review staff bother to attend Belenko's speech, or have you merely relegated him to a box without hearing him out?)

First, I find the title "A More Balanced Perspective" offensive, considering the fact that Belenko's opinions of the Soviet Union and the United States, as expressed in his speech at the Freedom Festival and in his biography (MIG Pilot—ed.) (which I recommend as worthwhile reading to anyone), concur in every respect with those of Tatiana as printed in the Student Review.

Second, comparing Belenko's views with those of Yuri Bezmenov is totally unjustified. Bezmenov's approach to fighting communism with an offensive military is so extreme as to be frightening. Belenko, on the other hand, advocates such measures as maintaining a strong defense, electing honest and upright representatives to office, being well-informed on issues, sharing our views with these elected officials, and (as Tatiana also advised) traveling worldwide, particularly to the Soviet Union, so as to gain a better understanding of what is happening in our world. Who can reasonably argue with that kind of common sense? My final argument with your article is that you apparently attempted to emphasize that life under the Soviet system can't be all that bad, as evidenced by the fact that numerous emigres from the Soviet Union choose to return there after living in the United States for a short time. But as Tatiana pointed out, and as anyone who had lived in a foreign culture will agree, homesickness for the familiar, for your own language and culture, for your family and friends, can be so overwhelming at times as to override all other considerations.

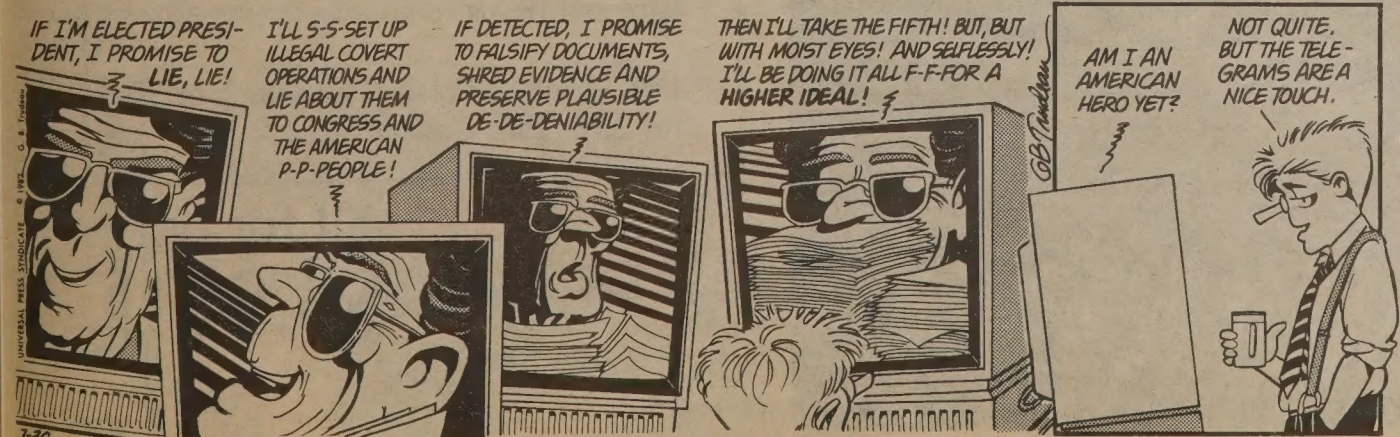
Even Belenko almost returned to the Soviet Union for those reasons, in spite of his sure knowledge that he would be incarcerated if he did so. On top of the homesickness, it is difficult to adjust to so much freedom and responsibility, not to mention the ready availability of material goods, when previously you have known only totalitarian rule and scarcity. Although the U.S. system has its problems, those who have lived elsewhere recognize that it offers more opportunities than any other system in the world, including the freedom to change what we don't like. In the words of Viktor Belenko, "something is right here."

Tatiana's reason for coming to the West was to escape total "disrespect and insult to human dignity;" Belenko's was to pursue truth and the freedom to live with integrity. Anyone who defends the Soviet system of government is only lending support to the ultimate fulfillment of Satan's plan—compulsory obedience to a "savior"-state interested only in its own power and glory. Maybe it's an easier way to live, but is it worth it in the end?

Jeri Gill, Provo

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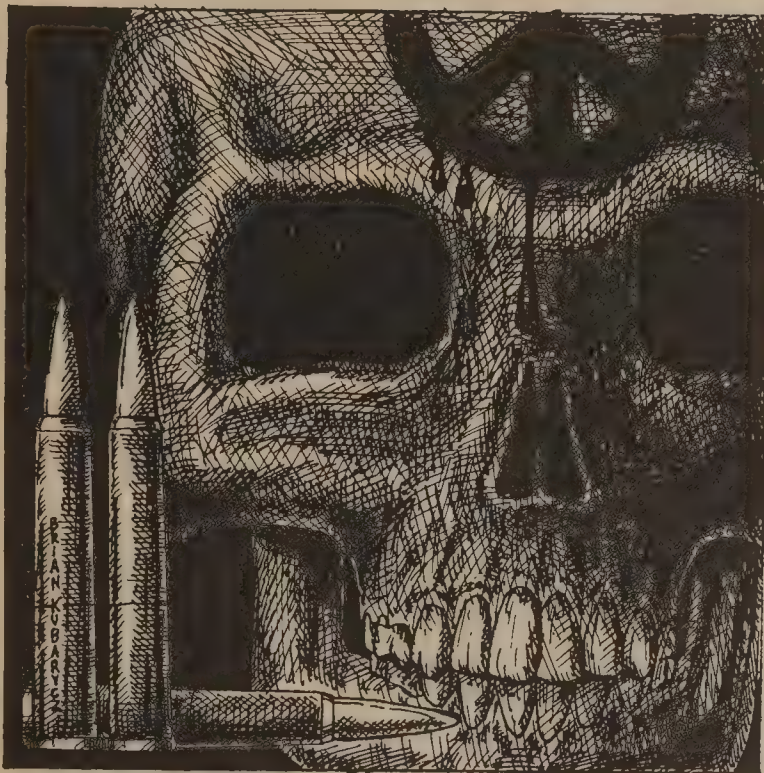
Full Metal Jacket is Hard Corps

by Brian Bagley

Stanley Kubrick's *Full Metal Jacket* is the latest in a long line of Vietnam war films. But unlike its recent predecessor, *Platoon*, it is not about the disillusion of being stuck between two sides that are both wrong and the glory of dying for a dead cause. Rather, Kubrick's themes deal with the killer instincts that are born when one is left orphaned on a battlefield. Although on the surface it still may seem like the same thing from one war film to the next, Kubrick has successfully made a film set in Vietnam rather than one about Vietnam.

The story has an unusual structure. It begins in boot camp with a company of recruits, among them a three-hundred pound baby nicknamed Gomer Pyle (Vincint D'onofrio). Pyle learns all too well in the Marine tradition of Lee Harvey Oswald. The protagonist (Matthew Modine), an all-American cynic nicknamed Joker, witnesses Pyle's transformation from harmless klutz to mindless killer. Later in the film, in Vietnam, Joker survives the worst of battles, but at last becomes possessed by the Corps. It's not much of a tale, but the film's intent is psychological and not political; it's not about losing one's life, but losing one's soul.

The screenplay is based on Gustav Hasford's novel, *The*



SR art by Bryan Kubarycz

Short-timers. However in the novel, unlike the film, there is no one you would want to take home to dinner for fear they would eat your family. In the book, Joker takes everything in stride as part of his job. He even ties up the victims of a Viet Cong death squad, including a dog, to make the murders appear more vicious. He's a

pathetic character who laughs at his own ironic sarcasm as if life is a joke and death is the punch line—a Holden Caulfield gone to hell.

In the movie, however, Joker is shocked by mass murder and never once cracks a joke after somebody's been blown-up. Instead, his favorite line, "Is that you John Wayne, is this me?" is said so often you realize he's

struggling with the American soldier's alter-ego, the Hollywood hero of a television war gone bad.

Kubrick's decision to change the novel and give Joker an inner conflict is a safe one—the book is so horrific that a straight film version would just be too depressing. The film ends in the middle of Hasford's novel, and takes up the slack by substituting scenes about a camera crew documenting the war. But the addition sticks out like a sore vein, and presupposes that the audience has forgotten about the politics behind the war. However, the sniper scene at the end makes this the only Vietnam film that symbolizes the war as a quagmire, a bad investment in human lives that requires the risk of even more to save face.

The acting is stronger than the screenplay. Lee Ermy as the drill sergeant seems like Oscar stuff. He's a real ex-drill instructor who showed up on the set as a technical advisor and ended up rewriting the entire part, after which he was asked to play it. He cusses more than most prison convicts. Modine as Joker really seems as if he would go home after the war and write a novel about it. D'onofrio as Pyle has the ideal look for a harmless ninny with the stare of an axe

please see **Jacket**

on next page

Crosby, Stills and Nash Won't Cut Their Hair

by Juley Turley

A massive crowd, including people still mad about Watergate to kids conceived during it, stretched up drizzly Park City mountains for a near sublime performance from Crosby, Stills and Nash July 28 at Park West.

How could one expect anything less? Veterans of Woodstock, Crosby, Stills and Nash have been tight for over twenty years, and gave the crowd what they came for—from the lush harmonies of "Suite: Judy Blue Eyes," to the delicate "Guinnevere," to quasi-rocker "Southern Cross," and when Graham Nash in the rush of the music yelled into the rain "Feels like Woodstock!" the crowd cheered. Somehow I couldn't. Next to me a 15-year-old with a "Surf Hawaii" t-shirt rolls a tab of acid over his tongue and grimaces; people keep their joints to themselves. Nobody shares anymore. The "baby, love your brother" attitude is clearly dead around me, but on stage, CS&N seem not to have noticed.

They open with an acoustic set, including the Beatles' "Blackbird" and solo performances from each member. Looking bloated but jolly and straight, David Crosby showed that his Texas prison sentence had not drained him of his vehemence and idealism as he raged through an insistent version of "Almost Cut My Hair," and then

please see **CS&N**

on page 14

Wedding Succeeds Despite Weaknesses

by Wendy Fritzke

"The world is suddenly a sudden place." With this line, Frankie Addams, the leading character in *The Member of the Wedding*, describes the time of intense adolescent struggles when all things are immediate, complete, and changing every five minutes.

The Member of the Wedding, playing July 23- August 8 and August 18-22 in the Pardoe Theater, explores a young Southern girl's attempts to be a part—to be a "we" and not just an "I." This message is brought out well in the BYU production, though perhaps not as completely as it could have been. The other problems which the play addresses—struggles with death, loneliness, and prejudice, are touched upon but never given their potential force.

As the curtain opens we see into the kitchen

of the Addams' old wooden house. The home is realistically placed between surrounding homes and immediately we are drawn into the Southern neighborhood of the 1940's. The director, Marion Bentley, uses this setting to effectively show a whole range of scenes—from lemonade out on the lawn to an upstairs bedroom next door. By the end of the play you almost feel as though you've seen the front yard—actually invisible at the back of the stage. The mood is enhanced by appropriate snatches of classical music from the left and an occasional trumpet note in the distance.

Into this setting comes the vitality of Frankie Addams (Christi Nelson). A young teenager herself, Nelson brings a life and honesty to the character which an older actress could not have. Though some of her rambunctious actions seem

rather staged, overall her character develops nicely as a sensitive child somewhat given to dramatic behavior. Nelson is wonderfully believable as she stands in her ungainly outfits watching the older girls priss by in their pert calico and lace. We see all of Frankie's pain at their rejection and all of her creative determination to find someone, some place for her.

Supporting Nelson with an equally sizable role is Kimberly Luckett as the black cook Bernice Sadie Brown. Luckett brings just the right solid, down-to-earth Southern black woman look to the play. And in some of her more emotionally tense scenes, such as those which explore the death of her first husband and her

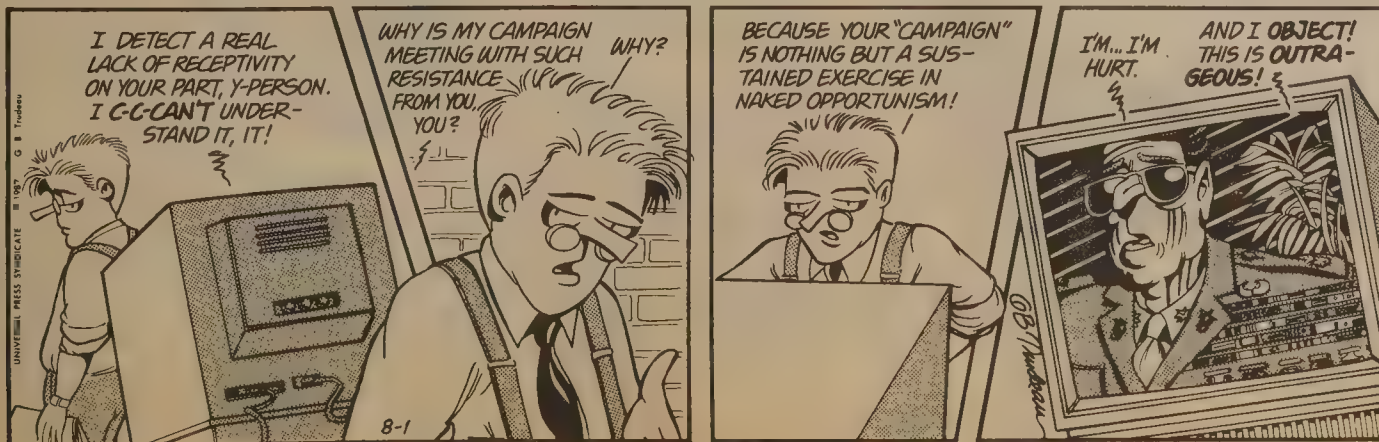
please see **Wedding** on page 14

Correction

In the July issue, several lines of the interview with Clinton Larson by Gary Burgess were inadvertently left out. The paragraph should have read:

The Mantle of the Prophet approaches the language of scripture as successfully as any of Larson's works. A believer in the Word as a sacred, heavenly gift, even going as far as to say that English "may be the Adamic language", Larson is fully within the tradition of the ancient near-eastern poets, who sought to create the language of the spirit through their poetry.

Doonesbury



ARTS & ENTERTAINMENT

Jacket from previous page

murderer. We will no doubt be seeing more of Arliss Howard, who played Cowboy.

Kubrick is considered a genius. He excels in the purely filmic elements—an expert in all aspects of production. He has pioneered and developed many new cinematic techniques over the years.

Kubrick seems to have real motives in the design of *Full Metal Jacket*. The battle scenes, shot in London, look strangely like the next world-war. The cinematography has an eerie off-green contrast, as if photographed in black and white and color. The background is always a glowing horizon—transforming the film to the higher plane

of dreams (anything less is too videoesque). The original score is hardly heard, but when it comes on, you feel you're on a haunted ship. The music soundtrack contains an odd collection of sixties tunes that pre-date the hipness of the era.

For the record, 'full metal jacket' is a ballistics term applied to certain types of killer ammunition—bullets with full copper jackets. But the title also conveys the image of war medals pinned to a hero. It also gives the idea of a shrapnel-filled flak jacket, the ten pound vest designed to prevent mortar fragments from disorganizing a grunt's guts.

Kubrick can hardly be called

prolific ("Full Metal Jacket" is only Kubrick's second film in fifteen years), but he is to film what T.S. Eliot was to poetry. Even in the climax—in the middle of an exploded Chinese restaurant which looks like the center of the earth—the world ends with a bang to silence a whimper. That some critics are calling this Kubrick's worst film yet implies that they have nothing else to compare it to beside his other masterpieces. But it makes no sense to compare *Full Metal Jacket* to *Dr. Strangelove* because there is a big difference between crazy generals pushing buttons and crazy Marines pulling triggers.

Sports**Arena Football hits the scene**

by Bryan Aydelotte

ARENA FOOTBALL

A new football league has emerged this summer, and apparently it will become a going concern. The founder and Chief Executive of Arena Football League is Jim Foster, a former marketing employee of the NFL. This league is well suited to coexist with the NFL in unexploited niches, yet has the advantages of a proven product.

Fans will enjoy the immediacy of the seating to play, as games are held in hockey stadiums. The field measures 50 by 29 yards. Games are played in the off-season of the NFL for 12 weeks, ending Labor Day.

Offense, in the form of the forward pass, is the heart of Arena football. Most criticism of the league is aimed at the excessive offensive play and scoring. There are likely to be rule changes in favor of the defense before the play starts in earnest next year to remedy these problems.

These problems have not kept attendance from exceeding expectations. Games draw an average 11,000 in 15,000 seat stadiums. Equally as promising have been ESPN game ratings which have been 50 percent over regular summer fare.

So far there are teams in Washington D.C., Pittsburgh, Chicago, and Denver. Expansion plans include cities in California, Texas, and Florida, tentatively aiming toward 10 to 12 teams in the league by next year.

Foster and his investors may have saved themselves some of the troubles that have plagued other professional sport leagues because the league, and not each team owner, pays the players.

Here is a sketch of the rules:

Scoring is similar to college football, except that a team may drop kick for two points after a touchdown and may score four points for a field goal by drop kick.

One point may also be scored on an unsuccessful conversion kick that is caught of the rebound from

one of a pair of nets set side by side above the back of the endzone and advanced into the endzone by the kicking team.

There are eight players on offense and eight players on defense. Players must play both offense and defense, with the exception of the kickers and two others players on each team.

BOXING BLUES

I am bored by the politics of boxing. Rivaling protective headgear as the most needed improvement in boxing is the unification of all boxing organizations. Now promoters are manipulating and initiating titles to benefit their incomes and promote their favorite fighters.

Mike Tyson, backed by Don King and HBO, holds the heavyweight titles to the World Boxing Council and World Boxing Organization. But he has not fought anyone of significant stature to deserve any world title.

King has spoon fed Tyson undistinguished fighters, the most recent (before this Tyson's August 1 bout with Tony Tucker) was Trevor Berbick, a 6-1 underdog to Tyson.

Larry Holmes recognized the small worth of these titles when he effectively ignored them and set up his own, equally illegitimate, organization, the International Boxing Federation. The IBF recognized Tony Tucker as champion heavyweight until Tyson won a decision against him in twelve rounds in Las Vegas this last weekend. Tony Tucker? At least there is an "undisputed" heavyweight champ now.

It is Spinks who is the most deserving to be called world champion. Having defeated Holmes, who unified all titles through 49 consecutive wins, he was the rightful heir. Once again he has emerged from imposed obscurity by defeating Gerry Cooney in 5 rounds.

Money will bring Tyson and Spinks together and titles will mean something—until again

someone finds more profit in awarding one to someone else.

All this behind the scenes scurrying serves to cheapen the sport and lessen its public appeal, which cuts into the promoters profits—the object of all this manipulation.

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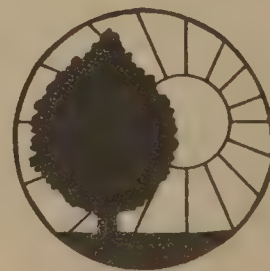
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ARTS & ENTERTAINMENT

Interview

Shakespeare in the Desert

by Kent and Michelle Larsen

The Utah Shakespearean Festival has run each summer since 1962. Its first year budget consisted of about \$1000 and included productions of *The Taming of the Shrew*, *Hamlet* and *The Merchant of Venice*. Since 1962 over 75 plays have been produced and the budget has progressively grown to the 1987 figure of \$750,000.

The festival is the brain child of Fred C. Adams, who has taught at Southern Utah State College since 1959. It is well supported by the community and enjoys national recognition as one of the five best Shakespearean festivals in the nation (out of over 50). Attendance at the festival last year reached 98.6% of capacity with 40% of this year's tickets sold before last year's season ended.

The festival was able to gradually build over several years, the Adams Memorial theatre—named for the parents-in-law of Obert C. Tanner, a Salt Lake City jeweler whose generous donations helped build the theatre. The theatre design is based on what is known about the Globe theatre in which Shakespeare produced many of his plays.

The festival has a well developed plan of expansion which includes a mall full of buildings, including three theatres, costume and scenery shops, and small shops to entertain the public. The second of these theatres, a new indoor theatre where works of the "Shakespeares of other lands" such as Moliere, Chekov, Williams will be performed is currently under construction and only lacks \$60,000 of contributions to reach the needed \$6,000,000.

The festival uses 17 actors and 4 actresses each season as part of a staff of about 150. Competition is stiff for acting positions, with over 2000 actors and actresses applying for this season. The final 21 were selected from over 900 auditions held on the east and west coast. Most of the actors and actresses are in their second or third year of acting school at some of the most prestigious schools in the country.

Fred C. Adams has been the coordinator of the Utah Shakespearean festival since its inception in 1962. Student Review interviewed him to find out what made him so successful with the festival.

SR: I don't want to make this sound like there is something wrong with this area, it's just that I've never read any explanation as to why the festival is in Cedar City. Certainly other places could have given the festival more support.

Adams: First you ought to know that Cedar City has a very strong artistic tradition. It's unlike any other community anywhere. Brigham Young sent to the "Iron Mission" (Cedar City) area many Welch and Scottish actors and artists. This coincidence led to a production of the *Merchant of Venice* during the first year the area was settled. When I arrived in this area in 1959, Cedar City had already produced the complete Handel's *Messiah* for 47 years and Cedar City was producing more nights of grand opera than Salt Lake. Cedar City brags of a symphony 19 years older than the Utah Symphony.

Another reason for setting the festival in Cedar City is more practical. A festival requires more of a vacation—like atmosphere, one away from the big city. Most festivals are more removed from the city—the Shakespearean festival in Oregon, considered the best in the nation, is about as remote from big cities as we are. Of course there is the drawback of not having large

corporations in your backyard for funding because most corporations tend to support programs in their own community.

SR: Apparently, at least from the articles I've read, for some time you have had a good idea of where the festival is going. How much of this was planned from the beginning?

Adams: All of it. The original festival idea started in 1959, and most of the ideas originated at that time. The theatre we have here and the theatre currently under construction were designed in that period. We have drawings of all the buildings we have and will construct dating from 1961.

SR: What about plans beyond all those we've heard of, are there yet more plans? Have the plans evolved from what they originally were?

Adams: There aren't really any more plans beyond the original ones. We should be finished with the plans we have by 1997, and I'll retire then. There has been a bit of evolution, though in some small areas.

Originally, the third theatre we will build on the mall was to be for performances of plays like those in the other two—the great playwrights of the world. However, in 1981 I visited a friend working with the O'Neill foundation who commented on the number of good plays being written that would never come to be performed simply because of the great financial risk involved. I volunteered a theatre and a full company of Equity actors if the author would spend the season in residence. This is currently the purpose of the third theatre that we will have at the festival—to present three of the best new playwrights each year.

SR: What drives you, what makes you lie awake at night dreaming and putting these things together?

Adams: There's no such thing as standing still. You either progress or regress. You can't stay still, you don't get anywhere.

SR: How have you had the patience to see all this through, step by step?

Adams: Do you have any children? No? I can't explain it to you then, you wouldn't understand.

SR: Isn't it difficult to have so many dreams and plans and have to wait so long for some of them to be realized?

Adams: I can dream all I want, and I do, but until the money is there to pay for the next step you just have to wait.

SR: You're obviously very capable both in management of people and materials. With so many others with the same combination of talents, how are you successful and other ventures are not?

Adams: Greed. You cannot be a pioneer by following someone else's footsteps to the frontier. The money is in civilization, not at the frontier. I've been here since 1959 [at SUSC] and my salary is less than a beginning instructor at BYU. From the Festival I am paid the same as anyone else here on staff, \$1800 per year.

SR: As an audience member it is so much easier to get caught up in a production here than it is in other places—the experience seems more of a Disneyland of drama than just attending a play production. How did the greenshow, orientation, and seminars evolve that make it easier for the audience to feel like they are a part of the production?

Adams: The difference is that this is a please see **Shakespeare**

on next page



SR photo by William Kelly

Milly (Peggy Matheson) and six of the seven brothers in a scene from Sundance's production of *Seven Brides for Seven Brothers*

Seven Brides returns to Sundance

by Matthew Davidson

Seven Brides for Seven Brothers has returned to Sundance Summer Theatre, directed again by Jayne Luke with Peggy Matheson returning as Milly and Rob Youngberg as Adam Pontipee. The show is active and vibrant with excellent vocal performances, good dancing, and a strong ensemble. Matheson has matured nicely since her Sundance debut as Milly four years ago. She creates a combination of strength and sensitivity through her acting, singing, and dancing, all of which are executed with great skill.

Youngberg, who is playing Adam for the first time, is equally capable. Vocally he expresses a ruggedness and vigor which perfectly suit the role and his acting brings a great deal of humor to the entire show.

The brothers have formed an ensemble equal in strength to the two leads. Though individually they are not all great singers and dancers, there is great talent among them which carries the group. Their vocal performance is strongest though their dancing is also enjoyable if for no other reason than sheer number. The brothers' weakest performances are delivered in the fighting sequences where no one seems to really want to connect.

The brides have also formed a strong ensemble, and in most cases their dancing outshines that of any of their male partners, particularly the townsmen-boyfriends whose dancing often appears indifferently executed. Jerry Elison is thoroughly en-

joyable as the preacher, as is Janet Swenson as his wife.

Unfortunately more focus seems to have been placed on the brothers and brides than on the two main characters. Although both Adam and Milly have several solo numbers with the brothers and the brides, they have only one number together alone; the rest have been cut. This leads to a fairly anticlimactic finale and curtain call, with applause shared equally among more than a dozen cast members.

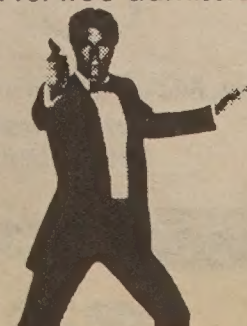
For the most part the show is well-staged and balanced visually, although there are a few sequences which lack focus and precision. One example is the first fight sequence between the brothers, which takes place while Adam is telling Milly from offstage where various things are located in the kitchen. The audience cannot see or understand Adam, and the action of the fight is not strong enough to carry the scene alone. Thus the audience's attention is allowed to wander momentarily until Adam returns to the stage.

Director Jayne Luke has again taken advantage of Sundance's remarkable mountain setting by using off-stage areas for several scenes, though this time, thankfully, only one scene is positioned behind the audience.

Seven Brides is an enjoyable evening of entertainment and well worth the drive to experience. Showings are on odd numbered calendar days, Monday through Saturday at 8:30 pm through September 7th. Call Sundance Summer Theatre for information.

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ARTS & ENTERTAINMENT

Album Reviews

A Treat in Avant Garde Rock

by John Sergeant

Various Artists *Lonely is An Eyesore*

Lovers of the esoteric take heart! *Lonely is An Eyesore*, the new compilation from 4AD records is a feast of delights for fanciers of avant-garde pop music. Over the years 4AD has established a network of experimental bands, such as Bauhaus and This Mortal Coil, from Yugoslavia to Rhode Island.

Lonely is an impressive package, containing original, previously unreleased material. Perhaps the most impressive thing about this collection is how it represents 4AD's influence on modern music. Not only has the label provided an outlet for courageous new bands, but it has created a defined and now recognized musical genre.

The soaring atmospheric sound characteristic of 4AD recordings glitters and undulates through each song. For instance, "Frontier" by Dead Can Dance comes on with tough rolling percussion and the moans of sailors long lost beneath the sea.

On "No Motion" Dif Juz send their guitars on a breezy trip as they ring and weave around a dense melody. The Wolfgang Press, Colorbox and Throwing Muses offer outstanding cuts that evoke powerful, often

intoxicating imagery. However, the most outstanding song of this collection is the celebrated Cocteau Twins' "Crushed." Visions of sunny paradise crash around your ears as Liz Frazer's beautiful vocals move through the splendor, simultaneously soothing and invigorating. The Cocteau Twins exhibit a talent for melody equal to the greatest musicians in broader pop genres.

Lonely is An Eyesore is an excellent record that is cohesive enough in its approach to be accessible, and yet challenging and demanding enough to be exciting. The production is quite good and the record jacket alone is fine art by itself. Included also for your money is a booklet that is a real scream: in it "Throwing Muses" are compared to Little Richard and the Cocteau Twins are linked to the Shirelles. *Lonely is An Eyesore* is a rare find that definitely deserves a listen.

Whitesnake, *Whitesnake*

Roger Coverdale is old. He might be old enough to be your father. He was an influential member of Deep Purple a long time ago. After the Purple fizzed he formed Whitesnake and got older. Eventually he got tired of the other guys in Whitesnake and fired them. Some time later he had delusions of grandeur and decided he was all Whitesnake needed

and hired some nice, cooperative studio musicians. They layed down some familiar guitar riffs and listened to a lot of other heavy metal bands' lyrics. Now here he goes again, driving straight to the heart, and he asks, "Are you ready to rock?"

Gee, Rog, I don't know. I was always taught to listen to and respect my elders, but I have a hard time respecting a 40 year old "bad boy" who wears skin-tight levis and signs suggestive lyrics to my little sister. But, being the nice guy that I am, I'll give the old hat a listen. Wow! Those are some intense riffs! That anonymous guitar player is pretty good. Radical! Awesome! Well it seems the pipes haven't gone yet. Nice Robert Plant imitation on "Still of the Night!" I really like the Lou Gramm rip-off on "Here I Go Again!" Those lyrics seems nicely broken-in after about a million bands have used them for 11 or 12 years. Roger, you clever devil! Those other bands will never recognize their songs with the titles altered!

Well, gosh, I'm sold on Roger Coverdale, er, Whitesnake. I have just a few suggestions. Rog, about the time you turn 60, why don't you take some time off, buy a farm on the English countryside. Maybe you could take up a hobby, like collecting. You already have a nice collection of cliches and tired ideas on your latest album. Later dude.

CS&N from page 11

soared through a song written in prison, "Compass"—"about finding your way back," said Crosby about kicking drugs. "It was a mess," he said, "but you'll have to figure that out for yourself."

Keeping old protest fires burning, the band came back for their second set with Buffalo Springfield's "For What It's Worth," joyful and still appropriate in the age of so-called "freedom fighters." Stephen Stills' '60s love anthem, "Love the One Your With," sounded a little silly in the age of panicked celibacy, but for three and a half minutes, everyone somehow seemed to forget about paranoia.

What can I say? They gave me everything I wanted: "Dark Star," "Wooden Ships," "Teach Your Children" . . . if nothing else their cause was noble because they were in some way able, in two and a half hours, to create brilliantly a world, time and feeling I always wished I knew, and that maybe, in part, the world need's again. While the band played, seemingly oblivious to pessimism and despair, I saw a girl, ethereal and braided, with "Peace" spelled out in beads on her moccasins, eyes closed and swaying while the band sang about two cats and a house. Perhaps that's what is so important about Crosby, Stills and Nash—the innocence in experience, the simple and pastoral beauty, and the spark that refuses to die.

THE FAR SIDE

By GARY LARSON



Canine comedians

Shakespeare from previous page

festival and other productions are theatre. As a festival experience we want to fill your whole day. The ideas for the seminars and orientations came from the time I spent in New York involved with theatre. Every evening after a performance the people involved with it would gather afterwards at a coffee shop to get a coke or a cup of coffee and we would talk through the entire performance. Since there isn't the coffee shop atmosphere in Cedar City we decided to create one with the seminars and such.

SR: What are the most frustrating aspects of the festival for you?

Adams: First of all, the weather. Since I have no control over it and I cannot convince myself not to worry because I have no control over it I will be happy when more of the mall

is completed and the Adams memorial theater is moved and I can have a movable top put on it. The other biggest frustration is that so few people in Utah know about the festival here. People on the east coast are more likely to know about it than most people in Utah. We just need to get more people from Utah down to enjoy and get hooked on it.

SR: The festival here is enjoying season after season of continued success—ticket sales at 98% of capacity, 2000 applicants nation-wide for acting positions, funding for the new theatre across the street going very well. Why are you so successful?

Adams: I am not the one that is successful. I have surrounded myself with some of the most energetic, bright, and imaginative people that one could wish for—that is where the success is.

Wedding from page 11

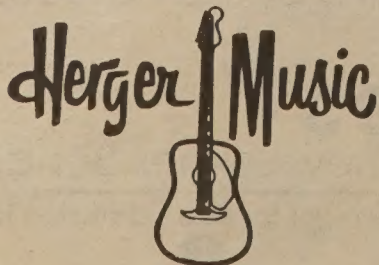
subsequent remarriages, Luckett shows truly intense feeling which draws us into her love and loneliness.

But these moments are sadly overshadowed by an irritating and distracting rise in intonation at the end of almost every sentence. Luckett also missed some opportunities for real character development by tending toward a higher, softer voice range. This cuts down the believability of some of her lines. If these mechanical problems were simply the result of an inexperienced actress nervous on opening night, then Luckett could really give a powerful portrayal in later performances.

These two main characters are supported by several smaller roles which are, for the most part, nicely done. Of special note is Stephen Nibley's portrayal of Frankie's father. He presents a surprisingly believable character considering the size of his part. On the other hand, other actors in the play are a disappointment. Though their parts are rather minor, they have important scenes which present some of the play's underlying issues. For example, Ray Paul's part as Honey Brown, a young black man struggling to find his place in a prejudiced society, could be played as a beautiful parallel to Frankie's struggle. Once again, however, a lack of experience keeps Paul from developing believable motivation for his words and actions.

As a whole, the BYU performance of *The Member of the Wedding* is successful in presenting Carsen McCuller's main message of an adolescent search for identity. However, I feel that some weaknesses in the acting keep the play from reaching its full power to touch us, to make us stop and feel with the characters on stage. With more individual strength, especially in Luckett, we could be given moving art rather than simply a nice picture with some rough sketches thrown in on the side.

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What's Happening . . .

On Campus

ASBYU Restructuring Open-Forum, Aug. 6, 11:00-12:00, 230 SWKT. (Advisory Branch.)

Playing at the Varsity

Beverly Hills Cop	through August 6
Karate Kid II	Aug. 7-13
Peggy Sue Got Married	Aug. 14-20
Trip to Bountiful	Aug. 21-27
Back to School	Aug. 28-Sept. 3

Showings of all movies at 7:00 and 9:30

At International Cinema

El Señor Doctor	Aug. 6 7:00
(Spanish w.o. subtitles)	Aug. 7 8:45
	Aug. 8 7:00

Little Girl for Rent	Aug. 6 8:45
(German)	Aug. 7 7:00
	Aug. 8 8:45

Hiroshima Mon Amour	Aug. 13-15
(French)	

Woman in the Dunes	Aug. 13-15
(Japanese)	

At the HFAC

Music

3 Mini Operas, "Signor Deluso," "The Old Maid and the Thief," "L'Enfant Prodigue," de Jong Concert Hall, Aug. 5-8, 7:30 p.m. call 378-7444 for additional information

Theater

"The Member of the Wedding," through August 8, nightly at 7:30 p.m.

Art Exhibits

Henry Woodbury - Spiritus Mundi August 3-14, 4th floor, C-Wing.

Master of Fine Arts Exhibit for graduating students, Aug. 1-14, B. F. Larsen Gallery, open 7:00 am- 10:00 pm.

BYU Artist Sherron D. Hill Show, Aug. 1-14, Gallery 303, open weekdays 8:00 am-5:00 pm with extended hours Mondays, Fridays and Saturdays, to 9:00 p.m.

Exhibits

Tell Qarqur, Archaeological Investigations in Syria, Museum of Peoples and Cultures, 8:00 am - 5:00 pm, all month. Information: 378-6112.

Symposium

Church History and Recent Forgeries, Aug. 6, various sessions begin from 8:30 am - 7:45 pm. Free of charge (except for lunch and dinner) call the Smith Institute for more information, 378-4023.

The Sarah B. Summerhays Planetarium

"Naked-Eye Astronomy: Fascinating But Overlooked Phenomena," Dr. Clark G. Christensen, Aug. 13, 7:30 and 8:30 pm, \$1.00 admission. 492 Eyring Science Center.

School Related Events

Summer Term Dead-Day, Aug. 11.
Summer Term Finals, Aug. 12-13.
Graduation Banquet, ELWC Ballroom, Aug. 13.
BYU Summer Commencement, Aug. 14, 9:00 am at

the Marriott Center.

College Convocations, Aug. 14, check with individual colleges for times and places.

Education Week: Searching for Truth, Aug. 18-21, call 378-2087 for more information.

Freshman Honors Orientation Aug. 25-26.

Freshman Orientation Aug. 27-29, ELWC.

Finance Week Aug. 27-29, Aug. 31 - Sept. 1.

Fall tuition due: August 15.

First day of Fall class: August 31.

In and around Provo

Theater

Sundance Summer Theater

"Annie" even numbered dates through Labor Day. 8:30 p.m.

"Seven Brides For Seven Brothers" odd numbered dates through Labor Day. 8:30 p.m. Late Night

Backstage Cafe for live music, great food and games 35 N. University, 373-Cafe.

Plastique for dancing, Provo Town Square.

In Salt Lake City

Theater

"Cats," Broadway Touring Company, Capitol Theatre, coming Aug. 31-Sept. 5. Tickets start at \$32.50. call 1-363-7661 for ticket information.

"The Farley Family Reunion," Salt Lake Art Center, Mondays through Aug. 31, 8:30 pm. call 1-532-6000 for ticket information

"Joseph and the Amazing Technicolor Dreamcoat," Salt Lake Art Center, Wednesdays and Saturdays through Aug. 29, 8:30 pm. call 1-532-6000 for ticket information

"Paint Our Wagon Revue," Salt Lake Art Center, Thursdays and Fridays (except Aug. 7) through Aug. 28, 8:30 pm. call 1-532-6000 for ticket information.

"Peter Pan," Murray Park Amphitheater, through Aug. 6, 8:30 p.m.

"The Pirates of Penzance," Utah Musical Theatre, Browning Center, WSC, Ogden, Aug. 6-8, 12-15, 8:00 pm, matinees Aug. 8 & 15, 2:00 pm. Call 1-626-6550 for ticket information.

"San Juan Outpost," Hale Center Theater, Mondays, Thursday-Saturday through Aug. 8, 8:00 pm. Call 1-484-9257 for ticket information.

"1776," Starlite Summer Theater, Triad Center Amphitheater, Thursdays-Saturdays through Aug. 29, 8:30 pm. call 1-575-7111 for ticket information.

"This is the Place (Take III)," Egyptian Theater, Park City, Thursdays-Saturdays, 8:00 pm, Sundays, 7:00 pm, through Sept. 7. call 1-649-9371 for ticket information.

At the Blue Mouse

My Sweet Little Village	Aug. 5-11
5:15, 7:00, 8:45	

The Puppetoon Movie	Aug 12-18
5:15, 7:00, 8:45	

Harold and Maude	Aug 19-23
5:15, 7:00, 8:45	

Koyaanisqatsi	Aug 24-25
5:15, 7:00, 8:45	

Other Art Theaters

Cinema in your Face, 45 West 300 South, SLC, 364-3647.

The Utah Theater, 148 South Main, SCL, 328-2618.

Temple Square

Organ Recitals, Mon.-Fri., 12:00-12:30 pm, Sat. & Sun. 4:00-4:30 pm, Tabernacle.

Mormon Tabernacle Choir Broadcast, Sundays, 9:30-10:00 pm, tabernacle. Guests need to be seated by 9:15 am when the doors must be closed.

Larry Green, classical guitar, Assembly Hall, Aug. 8, 7:30 pm, free.

Christopher Giles, piano, Assembly Hall, Aug. 21, 7:30 pm, free.

Mary Westcott, mezzo soprano with Nancy Silvester, piano, Assembly Hall, Aug. 22, 7:30 pm, free.

Coleen Clark and Linda Webber, two pianos, Assembly Hall, Aug. 28, 7:30 pm, free.

Sporting Events

Utah's Triathlon, Willard Bay, Aug. 22, 8:00 am, 6:30 registration.

Anything-That-Floats Race, Aug. 29, Liberty Park, 11:00 am, \$5 solo vessel, \$10 multiple crew.

Kismet's Eighth Annual Belly Dance Festival, Fairmont Park, Aug. 29, 2-10 pm.

The Hansen Planetarium

"The Zap Show," 2 & 4 pm Sundays, 11 am 2, 6:30, & 8:15 pm Mondays-Fridays, 2, 4, 6:30 & 8:15 pm Saturdays, "Laser Vision II," 9:30 pm Thursdays, "Laser Boston," 9:30 & 10:45 pm Fridays-Saturdays, "Laser Floyd," midnight Fridays-Saturdays.

Around the State of Utah

Utah Shakespearean Festival, Cedar City, through Sept. 3:

"The Comedy of Errors" Every Monday and Thursday at 8:30 Matinee performances every Wednesday and Saturday at 2:00 p.m.

"Richard the III" Every Tuesday and Friday at 8:30.

"Much Ado About Nothing" Every Wednesday and Saturday at 8:30.

An orientation and greenshow precede each evening performance at 7:15. Please call 1-586-7878 for ticket information.

Park City Shakespeare Festival (through Sept. 5):

"King Henry the IV, Part One," Thursdays, 8:00 p.m.

"Much Ado about Nothing," Fridays, 8:00 p.m.

"Julius Caesar," Saturdays, 8:00 p.m.

Other Events

Octoberfest through October 11 at Snowbird. Call 1-521-6140 for more information.

Castle Valley Pageant, Castle Dale, Aug. 5-8 at 8:30 pm. 1-748-2847.

Annual Railroaders Festival, Promontory (Golden Spike National Historic Site), Aug. 8, 1-471-2209.

Annual World Folk Festival, Springville, Aug. 21-29, 489-4681.

Swiss Days, Midway, Aug. 28-30, 1-654-3949.

Between Summer Term and Fall Semester

National Parks:

Arches - the largest concentration of natural arches in the world. Contact: Superintendent, Arches National Park, Box 846, Moab, UT 84532. 1-259-8161.

Bryce Canyon - 14 amphitheatres of multi-colored limestone formations that plunge a thousand feet to the canyon floor. Contact: Superintendent, Bryce Canyon National Park, Bryce Canyon, UT 84717. 1-834-5322.

Canyonlands - the confluence of the Green and Colorado rivers creates a beautiful, strange landscape. Contact: Superintendent, Canyonlands National Park, Moab, UT 84532. 1-259-7164.

Capitol Reef National Park - a quarter-million acres of towering colorful cliffs and eroded landscape. Contact: Superintendent, Capitol Reef National Park, Torrey, UT 84775. 1-425-3871.

Zions - deep, narrow canyons, sheer, steep walls and an incredible variety of rock formations. Contact: Superintendent, Zion National Park, Springdale, UT 84767. 1-772-3256

All national parks have well-kept campgrounds or accommodations in near-by towns.

Road Trips:

Los Angeles	670 miles
San Francisco	752 miles
Portland	767 miles
Seattle	836 miles
Chicago	1,390 miles
New York	2,182 miles
Boston	2,340 miles
Washington, D.C.	2,047 miles

The Cougar Fight Song

(to prepare for the BYU Football Season, starting Sept. 2, vs. Pitt at home and on ESPN)

Rise, all loyal Cougars,
And hurl your challenge to the foe.
We will fight, day or night,
Rain or snow.
Stalwart men and true
Wear the white and blue
While we sing get set to spring,
Come on, Cougars, it's up to you.

Oh, rise and shout
The Cougars are out
Along the trail to fame and glory.
Rise and shout our cheers will ring out
As we unfold our victory's story.
On we go to vanquish the foe
For Alma Mater's sons and daughters.
As we join in song,
In praise to you,
Our faith is strong.
We'll raise our colors high in the blue
And cheer our Cougars of BYU!!

Restructuring from front page

It is this advisory role that many students feel may be impossible. The perception of the administration being deaf to student concerns and unwilling to accept any kind of input from the student body is a common one. However, this perception may not be founded.

In the President's Council memo, the central administration of the University make very clear that they welcome student input on University matters. They state, "It is suggested [by the Restructuring Committee] that students will act in an advisory capacity to the university administration. We like that idea very much."

Later in the memo they reiterate, "We like the idea of a Student Advisory Council which can increase the communication between the students and the administration in a strong advisory capacity." These statements would seem to indicate that the University administration is very willing to allow a student assembly in some form to be a strong representative body on University matters.

On June 5 of this year, President Holland

spoke at the Spring Leadership Conference for administration and faculty. In his speech, President Holland made very clear that "the university exists in order that students can be taught." He went on to state that students' happiness and education should be the primary responsibility of faculty and administration alike. Asking for a commitment to this philosophy, President Holland said, "Surely we can open the door more than three-sixteenths of an inch when a student comes calling, seeking help. Surely we can convey an attitude . . . that the happiness and success of those students are important to us and that is why we are at the university."

President Holland summed up this section of his speech by saying, "... a commitment to students, our attitude toward them, our kindness expressed to them ought to be clear and obvious to all who would observe us." BYU's administration is ready and willing to work with a well structured student government.

ASBYU at the same time is in the midst of major changes in structure. Erroneously called "Reconstruction" by some, giving the

impression of post Civil War Atlanta trying to come back to life, ASBYU's Restructuring Committee has written a 147 page proposal that has met with administrative approval.

In the President's Council memo already mentioned, the then-current ASBYU Executive Council was chastised for trying to push through their restructuring proposal a mere 48 hours after they had discussed restructuring with the administration. Referring to a list of problems and objectives presented in the proposal, the memo reads, "[This is] the basis for a large and very important discussion of the mission of student government at BYU. A fundamental disappointment we feel is that having said these things in some obligatory way, you leave them too quickly to go on to matters of structure."

According to Coleman, discussing the fundamental role of student government was the first thing on the agenda of the current Restructuring Committee. "We saw that the President [Holland] was right and that we needed to clearly define what we were even doing and why we were doing it before we discussed matters of structure."

A list of four objectives titled the "Mission of ASBYU" resulted from these discus-

sions. These four objectives are: taking an educational role through example and programs; providing instruction in the principles of leadership; providing a wide variety of involvement opportunities for students; and maintaining a system whereby students are able to provide input to the administration about decisions that will affect them. These objectives provide the basis for the proposal that was recently opened to the public.

In this proposal ASBYU would have three major branches of government. A Service branch would administer the programs that ASBYU provides under the current system. The Student Advisory Council, as discussed previously, would be a representative body to voice student concerns and opinions to the administration. The Executive branch would coordinate the efforts of the two other branches and be ultimately responsible for the organization as a whole.

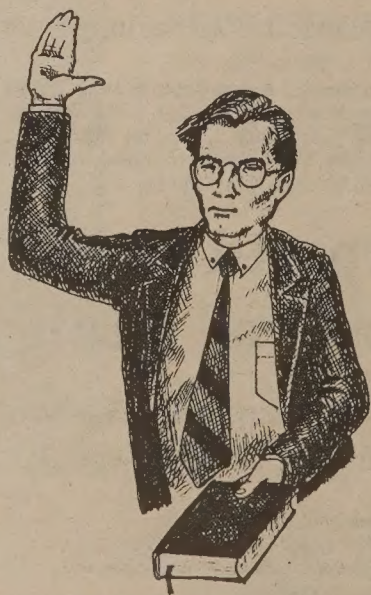
But as Coleman says, the proposal is yet in skeleton form. The administration is ready to work with a well organized student government, and ASBYU is ready to mold itself into the form that students pick for it. All that remains is for the students to speak up and be heard.

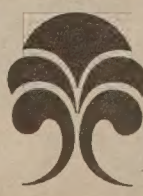
Student Review . . . to capture the advertising . . . student mind

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fun, to have all
the fun, and to
have nothing
but fun."



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